

A.S.D.GOV'T.DEGREE COLLEGE FOR WOMEN

(AUTONOMOUS), KAKINADA



DEPARTMENT OF HOME SCIENCE

CERTIFICATE COURSE IN MAGGAM WORK

9-9-2023 TO 9-10-2023

2023-2024

A.S.D.GOV'T.DEGREE COLLEGE FOR WOMEN (AUTONOMOUS), KAKINADA

DEPARTMENT OF HOME SCIENCE

ACTIVITY PROFORMA

| | |
|---|--|
| DATE | 9-9-2023 to 9-10-2023 |
| CLASS | Any student of the college |
| NATURE OF THE ACTIVITY | Certificate course in Maggam work |
| TITLE OF THE ACTIVITY | Maggam Work |
| NAME OF THE DEPARTMENT | Department of Home Science |
| STUDENTS PARTICIPATED | 50 |
| NAME OF THE LECTURER WHO ACTED AS RESOURCE PERSON | Department of Home Science |
| BRIEF REPORT OF THE ACTIVITY | Department of home science conducted a certificate course in Maggam work from 09/9/2023 to 09/10/2023. Fifty students participated in this programme. They learned so many varieties of Maggam work designs. |
| SIGNATURE OF THE DEPARTMENT INCHARGE | <i>H. Suvarchala</i> |
| SIGNATURE OF THE PRINCIPAL | <i>V. N. S. Q.</i> |
| REMARKS | |

From
M. Suvarchala
Lecture In charge
Department of Home Science
Kakinada.

To
The Principal,
ASD GDC for W (A)
Kakinada.

Respected Madam,

Sub:- Dept. of Home Science – Permission to conduct certificate course on “**MAGGAM WORK**” for a period of 10 Days (30 hours) from **09-09-2023 to 9-10-2023** , for all the I, II, & III Year Students of this college.

I request you to give us permission to conduct Certificate course on “**MAGGAM WORK**” for all the I, II, & III Year Students of this college. The certificate course will be conducted from **09-09-2023 to 9-10-2023**.

Thanking you madam.

Yours faithfully.

M. Suvarchala

(M.SUVARCHALA)

Lecturer in Home Science
A.S.D. Govt. DEGREE COLLEGE (W)
KAKINADA



**A.S.D.GOV.T.DEGREE COLLEGE FOR WOMEN (AUTONOMOUS),
KAKINADA**

(under the jurisdiction of Adikavi Nannaya University,Rajamahendravaram)



DEPARTMENT OF HOME SCIENCE

CIRCULAR

The Department of Home Science is going to conduct a certificate course on “*MAGGAM WORK*” for a period of Fifteen days (30 hours) from 09-09-2023 to 9-10-2023, for all the I,II,&III Year Students of this college.

Students who are interested to join in this Certificate course can give their names in the Department of Home Science .The batch consists of 30 students.

H. Swarchala

Lecturer Incharge

Lecturer in Home Science
A.S.D. Govt. DEGREE COLLEGE (W)
KAKINADA



V. N. D.

Principal

PRINCIPAL
A.S.D. GOVT. DEGREE COLLEGE (W)
AUTONOMOUS
KAKINADA

**ASD Govt Degree College for Women
(Autonomous) Kakinada**

**DEPARTMENT OF HOME SCIENCE
CERTIFICATE COURSE IN MAGGAM
WORK**

09-09-2023 to 09-10-2023

Maggam work is a type of embroidery work that is done by stretching the fabric tightly over a wooden frame. A pen like needle, that resembles a crochet needle is used to do the intrinsic maggam work. Maggam art work is popular for its fine and delicate thread work.



A.S.D.GOV.T.DEGREE COLLEGE FOR WOMEN (AUTONOMOUS), KAKINADA

DEPARTMENT OF HOME SCIENCE

LIST OF STUDENTS IN MAGGAM WORK

| S.NO | NAME OF THE STUDENT | CLASS/GROUP | SIGNATURE |
|------|----------------------|---------------------|----------------------|
| 1 | M. SREEJA | I B.SC HOME SCIENCE | M. Sreeja |
| 2 | D. MOUNIKA | I B.SC HOME SCIENCE | D. Mounika |
| 3 | V. JANAHI | I B.SC HOME SCIENCE | V. Janaki |
| 4 | D. USHA | I B.SC HOME SCIENCE | D. ush. |
| 5 | K. SRAVYA KUMARI | I B.SC HOME SCIENCE | K. Sravya. |
| 6 | P. SANJANA | I B.SC HOME SCIENCE | P. Sanjana |
| 7 | SHAIK NAZIR NISHA | I B.SC HOME SCIENCE | Sk. Nazir nisha |
| 8 | K.MOUNIKA | I B.SC HOME SCIENCE | K. Mounika |
| 9 | B. RAJESWARI | I B.SC HOME SCIENCE | B. Rajeswari |
| 10 | P. SRAVANI CHANDRIKA | I B.SC HOME SCIENCE | P. Sravani Chandrika |
| 11 | S. SUVARNA | I B.SC HOME SCIENCE | S. Suvarna |
| 12 | B. VEERALAXMI | I B.SC HOME SCIENCE | B. veeralak |
| 13 | T.DIVYA JYOTHI | I B.SC HOME SCIENCE | T. Divya |
| 14 | M. PREMALATHA | I B.SC HOME SCIENCE | M. Premalatha. |
| 15 | V. NANDINI | I B.SC HOME SCIENCE | V. Nandini? |

| | | | |
|----|-----------------|-----------------------|-----------------|
| 16 | P. SRIJA | I B.SC HOME SCIENCE | P. Srija |
| 17 | G. REKHADEVI | I B.SC HOME SCIENCE | G. Rekha Devi |
| 18 | S. SOWMYA | I B.SC HOME SCIENCE | S. Sowmya. |
| 19 | P. PAVANI | I B.SC HOME SCIENCE | P. Pavani |
| 20 | S.SRILATHA | I B.SC HOME SCIENCE | S. Srilatha. |
| 21 | G. DEVI SRI | I B.SC ZOOLOGY | G. DEVI SRI |
| 22 | K. AAKANKSHA | I B.SC ZOOLOGY | K. Aakanksha. |
| 23 | Y. TEJASWANI | I B.SC ZOOLOGY | Y. Tejaswani |
| 24 | M. CHINNI | I B.SC ZOOLOGY | m. chinni |
| 25 | D. SANDHYA | I B.SC ZOOLOGY | D. sandhya |
| 26 | K. ARCHANA | I B.SC ZOOLOGY | K. Archana. |
| 27 | P. DEVI SAILAJA | I B.SC ZOOLOGY | P. Devi Sailaja |
| 28 | R. RAMA LAKSHMI | I B.SC BOTANY | R. Rama Lakshmi |
| 29 | G. RAMA DURGA | I B.SC BOTANY | G. Rama Durga. |
| 30 | G. SIVALALSHMI | I B.SC BOTANY | G. sivalalshmi |
| 31 | M. LAKXMI | I B.SC BOTANY | m. Lakshmi |
| 32 | CH. CHAKRAVENI | I B.SC BOTANY | ch. Chakravani |
| 33 | V. BHAVANI | I B.SC BOTANY | v. bhavani |
| 34 | A. SATYAVATHI | I B.SC BOTANY | A. Satyavathi. |

| | | | |
|----|------------------|----------------|-------------------|
| 35 | S.SRAVANI | I B.SC BOTANY | S. Sravan |
| 36 | CH.LOVAKUMARI | I B.SC BOTANY | Ch. Lovakumari |
| 37 | N.ANJALI | I B.SC BOTANY | N. Anjali |
| 38 | CH.CHAKRAVENI | I B.SC BOTANY | Ch. Chakravani |
| 39 | V.BHAVANI | I B.SC BOTANY | V. Bhavani |
| 40 | D.BHAGYA LAKSHMI | IB.SC MATHS | D. Bhagya Lakshmi |
| 41 | B..LAKXMI | IB.SC MATHS | B. Lakshmi |
| 42 | M.RAMYA | IB.SC MATHS | M. Ramya |
| 43 | M.GANGA BHAVANI | IB.SC MATHS | M. Ganga Bhavani |
| 44 | K.YASASWINI | IB.SC MATHS | K. Yasaswini |
| 45 | A.MANASA | IB.SC MATHS | A. Manasa |
| 46 | V.ANUSHA | I.B,COMGENERAL | V. Anusha |
| 47 | P.VINUSHKA | I.B,COMGENERAL | P. Vinushka |
| 48 | J.JAHNAVI | I.B,COMGENERAL | J. Jahnavi |
| 49 | N.JYOTHI DURGA | I.B,COMGENERAL | N. Jyothi Durga |
| 50 | P.RAMYA | I.B,COMGENERAL | P. Ramya |

| S. No. | NAME | Designation | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|-----------------------|----------------------------|-------------|---|---|---|---|---|---|---|---|---|----|
| T. B.S.C HOME SCIENCE | | | | | | | | | | | | |
| 1. | M. SREEJA | | P | P | P | | P | P | P | | | |
| 2. | D. MOONIKA | | P | P | P | | P | P | P | | | |
| 3. | V. JANAKI | | P | P | P | | P | P | P | | | |
| 4. | D. USHA | | P | P | P | | P | P | P | | | |
| 5. | K. SRAVYA KUMARI | | P | P | P | | P | P | P | | | |
| 6. | P. SANJANA | | P | P | P | | P | P | P | | | |
| 7. | SK. NAZIR NISHA | | P | P | P | | P | P | P | | | |
| 8. | K. MOONIKA | | P | P | P | | P | P | P | | | |
| 9. | B. RAJESWARI | | P | P | P | | P | P | P | | | |
| 10. | P. SRAVANI CHANDRIKA | | P | P | P | | P | P | P | | | |
| 11. | S. SUVARNA | | P | P | P | | P | P | P | | | |
| 12. | B. VEERALAXMI | | P | P | P | | P | P | P | | | |
| 13. | T. DIVYA JYOTHI | | P | P | P | | P | P | P | | | |
| 14. | M. PREMALATHA | | P | P | P | | P | P | P | | | |
| 15. | V. NANDINI | | P | P | P | | P | P | P | | | |
| 16. | P. SRIJA | | P | P | P | | P | P | P | | | |
| 17. | G. REKHADEVI | | P | P | P | | P | P | P | | | |
| 18. | S. SOWMYA | | P | P | P | | P | P | P | | | |
| 19. | P. PAVANI | | P | P | P | | P | P | P | | | |
| 20. | S. SRILATHA | | P | P | P | | P | P | P | | | |
| | T. B.S.C ^{BOTANY} | | P | P | P | | P | P | P | | | |
| 21. | R. RAMA LAKSHMI | | P | P | P | | P | P | P | | | |
| 22. | G. RAMA DURGA | | P | P | P | | P | P | P | | | |
| 23. | G. SIVALAKSHMI | | P | P | P | | P | P | P | | | |
| 24. | M. LAKSHMI | | P | P | P | | P | P | P | | | |
| 25. | CH. CHAKRAVANI | | P | P | P | | P | P | P | | | |
| 26. | V. BHAVANI | | P | P | P | | P | P | P | | | |
| 27. | A. SATJAVATHI | | P | P | P | | P | P | P | | | |
| | T. B.S.C ZOOLOGY | | P | P | P | | P | P | P | | | |
| 28. | G. DEVI SRI | | P | P | P | | P | P | P | | | |
| 29. | K. AAKANKSHA | | P | P | P | | P | P | P | | | |
| 30. | Y. TEJASWANI | | P | P | P | | P | P | P | | | |
| 31. | M. CHINNI | | P | P | P | | P | P | P | | | |

| 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | Remarks |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---------|
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
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| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
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| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
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| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |

Attendance

| S. No. | NAME | Designation | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | |
|--------|-------------------|-------------------|---|---|---|---|---|---|---|---|--|
| 32 | D. SANDHYA | I.B.S.C BOTANY | P | P | P | P | | | P | P | |
| 33 | K. ARCHANA | | P | P | P | P | | | P | P | |
| 34 | P. DEVI SALLATA | | P | P | P | P | | | P | P | |
| 35 | S. SRAVANI | | P | P | P | P | | | P | P | |
| 36 | CH. LOVAKUMARI | | P | P | P | P | | | P | P | |
| 37 | N. ANJALI | | P | P | P | P | | | P | P | |
| 38 | CH. CHAKRAVANI | | P | P | P | P | | | P | P | |
| 39 | V. BHAVANI | | P | P | P | P | | | P | P | |
| | I. B.S.C. MATHS. | | | | | | | | | | |
| 40 | D. BHAGYA LAKSHMI | | P | P | P | P | | | P | P | |
| 41 | B. LAKSHMI | | P | P | P | P | | | P | P | |
| 42 | M. RAMYA | | P | P | P | P | | | P | P | |
| 43 | M. GANGA BHAVANI | | P | P | P | P | | | P | P | |
| 44 | K. YASASWINI | | P | P | P | P | | | P | P | |
| 45 | A. MANASA | | P | P | P | P | | | P | P | |
| 46 | V. ANUSHA | P | P | P | P | | | P | P | | |
| 47 | P. VINUSHKA | P | P | P | P | | | P | P | | |
| 48 | J. JAHNAVI | P | P | P | P | | | P | P | | |
| 49 | N. JYOTHI DURGA | P | P | P | P | | | P | P | | |
| 50 | P. RAMYA | P | P | P | P | | | P | P | | |

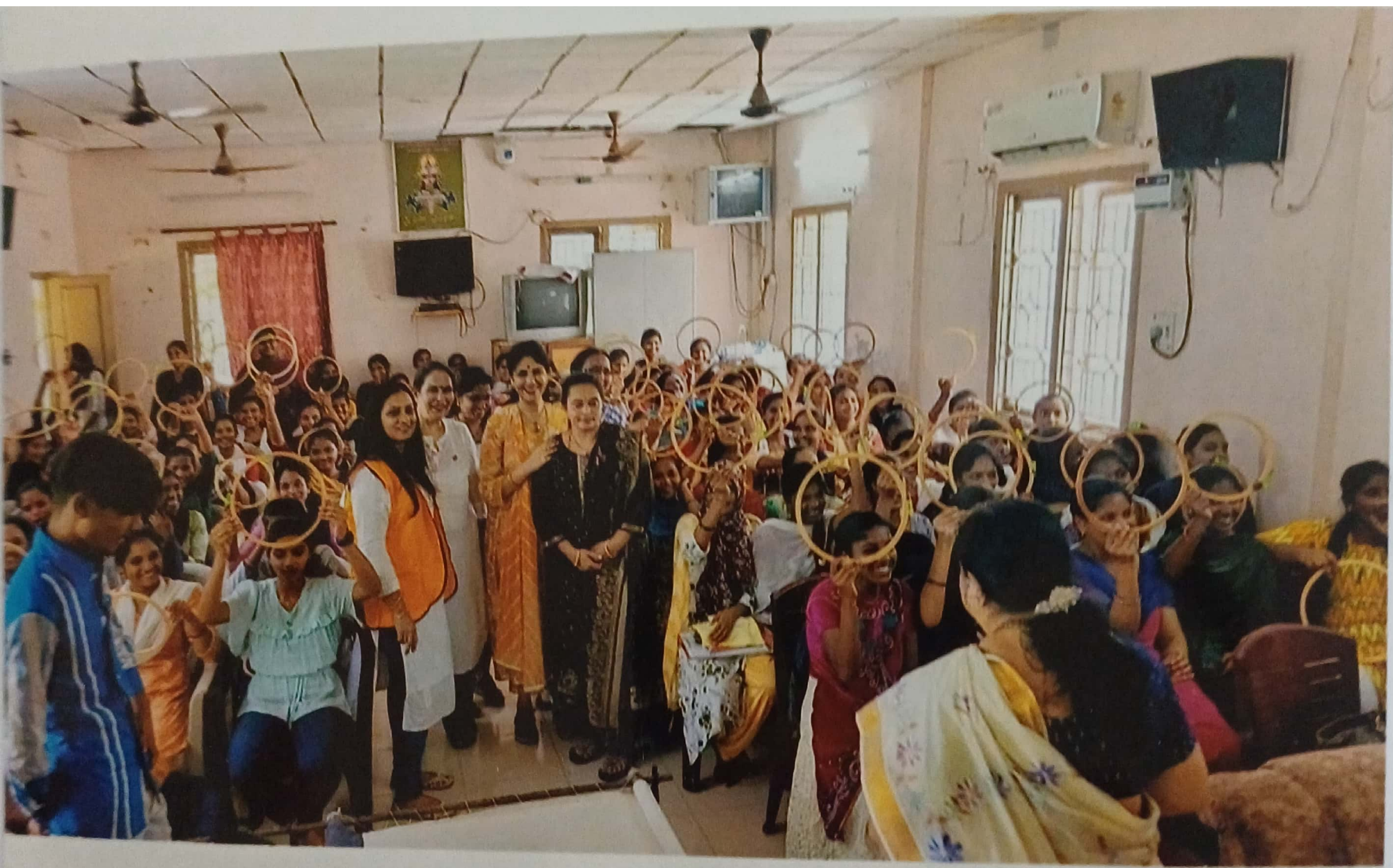
Register

| 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | Remarks |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---------|
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
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| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |
| P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | P | |

H. Suvachala

Lecturer in H.r Science
A.S.D. Govt. DEGREE COLLEGE (W)
TAKINAP

V. N. S.
PRINCIPAL
A.S.D. GOVT. DEGREE COLLEGE (W)
TAKINAP



CERTIFICATE COURSE IN MAGGAM WORK

Course Title: Certificate Course in Maggam Work (Aari Embroidery)

Course Overview: Maggam Work, also known as Aari embroidery, is a traditional Indian hand embroidery technique that involves the use of a hooked needle (Aari) to create intricate and embellished designs on fabric. This course will introduce students to the techniques, materials, and designs of Maggam Work, enabling them to create their own beautiful embroidered pieces.

Course Duration: The course will be conducted over four weeks, consisting of thirty sessions.

Learning Objectives:

- Gain an understanding of the history, cultural significance, and techniques of Maggam Work.
- Develop proficiency in using the Aari needle to create various stitches and designs.
- Explore traditional and contemporary motifs and patterns used in Maggam Work.
- Cultivate an appreciation for the artistry and craftsmanship of Maggam embroidery.

Course Outline:

1. Introduction to Maggam Work

- Overview of Maggam Work history, cultural contexts, and significance
- Introduction to materials, tools, and equipment
- Safety precautions and best practices

2. Fabric Selection and Preparation

- Choosing suitable fabrics for Maggam Work: silk, cotton, etc.
- Techniques for preparing fabric for embroidery: washing, ironing, and stabilizing
- Hands-on practice: Fabric preparation exercises

3. Introduction to Aari Needle and Stitching Techniques

- Understanding the Aari needle: parts, handling, and maintenance
- Basic stitching techniques: chain stitch, stem stitch, satin stitch, etc.



- Hands-on practice: Basic stitching exercises

Traditional Motifs and Patterns

- Exploration of traditional Maggam Work motifs: flowers, paisleys, peacocks, etc.
- Introduction to pattern transfer methods: tracing, carbon paper, etc.
- Hands-on practice: Creating traditional motifs

Advanced Stitching Techniques

- Advanced stitches and embellishments: zardosi, beadwork, sequins, etc.
- Techniques for adding dimension and texture to embroidery
- Hands-on practice: Advanced stitching techniques

Color Theory and Thread Selection

- Understanding color theory and its application in Maggam Work
- Choosing suitable threads and color combinations for embroidery
- Hands-on practice: Thread selection exercises

Embroidery Borders and Edgings

- Techniques for creating decorative borders and edgings
- Introduction to border motifs and patterns
- Hands-on practice: Creating border designs

Blouse and Saree Embroidery

- Techniques for embroidering blouses and sarees: neckline, sleeves, pallu, etc.
- Hands-on practice: Embroidering blouse and saree designs

Contemporary Applications of Maggam Work

- Exploring contemporary trends and applications of Maggam embroidery
- Techniques for incorporating Maggam Work into modern clothing and accessories
- Hands-on practice: Creating contemporary Maggam Work designs

Project Execution and Presentation

- Planning and executing Maggam Work projects
- Project development: from concept to completion
- Final presentation of student projects

Assessment Methods:

- Participation in class discussions and activities
- Completion of hands-on projects and assignments
- Final presentation and evaluation of student projects

Materials Required:

- Aari needles and threads (silk, cotton, metallic, etc.)
- Fabric for practice and projects (silk, cotton, etc.)
- Embellishments (beads, sequins, zardosi, etc.)
- Embroidery hoops and frames
- Pattern transfer materials (tracing paper, carbon paper, etc.)

Prerequisites: There are no prerequisites for this course. It is suitable for individuals with an interest in embroidery, regardless of prior experience or background.

. Introduction to Maggam Work • Overview of Maggam Work history, cultural contexts, and significance • Introduction to materials, tools, and equipment • Safety precautions and best practices

Maggam work, also known as Aari work or Zardosi embroidery, is a traditional form of embroidery that originated in India. Its history dates back centuries, where it was originally practiced by skilled artisans to adorn royal garments and accessories. Over time, Maggam work has evolved into a cherished art form that is not only a symbol of cultural heritage but also a means of expressing creativity and beauty.

The significance of Maggam work lies in its intricate designs, meticulous craftsmanship, and the rich cultural heritage it represents. Traditionally, Maggam work was reserved for special occasions such as weddings, festivals, and ceremonial events, where garments embellished with this embroidery were considered symbols of prestige and elegance.

Materials used in Maggam work typically include various types of threads such as silk, cotton, and metallic threads, as well as embellishments like beads, sequins, and stones. The choice of materials often depends on the design, desired effect, and occasion.

Tools and equipment play a crucial role in Maggam work, enabling artisans to create intricate designs with precision. Some essential tools include:

1. Aari Needle: A specialized needle with a hook at one end, used to create stitches on the fabric.
2. Frame: A wooden or metal frame used to stretch the fabric tightly, providing a stable surface for embroidery.
3. Scissors: Used for cutting threads and fabrics.
4. Beading Needles: Thin needles used for attaching beads and sequins to the fabric.
5. Embroidery Hoops: Hoops help to keep the fabric taut while working on small sections of the design.

Safety precautions are essential when practicing Maggam work, especially since it involves the use of needles and sharp tools. Some best practices include:

1. Proper Needle Handling: Always handle needles with care to avoid accidental pricks.
2. Workspace Organization: Keep your workspace clean and organized to prevent accidents and ensure efficiency.
3. Use of Thimbles: Use thimbles to protect your fingers while working with needles.
4. Proper Ventilation: Ensure adequate ventilation in your workspace, especially when using adhesives and chemicals.
5. Regular Breaks: Take regular breaks to prevent eye strain and fatigue, especially during long embroidery sessions.

By understanding the history, cultural contexts, materials, tools, and safety precautions associated with Maggam work, artisans can fully appreciate and excel in this timeless art form.

2. Fabric Selection and Preparation • Choosing suitable fabrics for Maggam Work: silk, cotton, etc. • Techniques for preparing fabric for embroidery: washing, ironing, and stabilizing • Hands-on practice: Fabric preparation exercises

Fabric selection and preparation are crucial steps in Maggam work, as they can significantly impact the outcome of the embroidery. Here's a guide to choosing suitable fabrics, preparing them for embroidery, and some hands-on fabric preparation exercises:

1. Choosing Suitable Fabrics:

- Silk: Silk fabrics like raw silk, tussar silk, and silk satin are commonly used for Maggam work due to their luxurious texture and ability to hold intricate embroidery.

- Cotton: Cotton fabrics, such as cotton satin or cotton silk blends, are also suitable for Maggam work, especially for casual or everyday wear.
- Other Fabrics: Depending on the design and desired effect, other fabrics like velvet, georgette, and chiffon can also be used.

2. Techniques for Preparing Fabric for Embroidery:

- Washing: It's essential to wash the fabric before starting the embroidery to remove any dirt, stains, or sizing. Follow the fabric's care instructions for washing, and avoid using harsh detergents or bleach.
- Ironing: Iron the fabric thoroughly to remove wrinkles and creases, ensuring a smooth surface for embroidery. Use a suitable ironing temperature based on the fabric type to avoid damaging it.
- Stabilizing: Stabilizing the fabric is essential, especially for delicate or stretchy fabrics, to prevent distortion during embroidery. Use interfacing or stabilizer materials to reinforce the fabric's structure before placing it in the embroidery frame.

3. Hands-on Fabric Preparation Exercises:

- Washing Practice: Practice washing different types of fabrics following their specific care instructions. Pay attention to any changes in texture or color after washing.
- Ironing Practice: Practice ironing fabric using various ironing techniques, such as steam ironing and pressing. Experiment with different ironing temperatures to achieve optimal results.
- Stabilizing Practice: Experiment with different stabilizer materials and techniques to stabilize fabrics. Practice attaching the stabilizer to the fabric securely without causing damage or puckering.

By mastering fabric selection and preparation techniques, artisans can ensure that their Maggam work projects start on the right foundation, leading to stunning embroidery results. Regular practice of fabric preparation exercises can improve skills and confidence in handling different types of fabrics effectively.

3. Introduction to Aari Needle and Stitching Techniques • Understanding the Aari needle: parts, handling, and maintenance • Basic stitching techniques: chain stitch, stem stitch, satin stitch, etc. • Hands-on practice: Basic stitching exercises

To delve into the world of Aari needle and stitching techniques, let's break down the essentials:

1. Understanding the Aari Needle:

- **Parts:** The Aari needle consists of a long, slender shaft with a hook at one end. The shaft is typically attached to a wooden or metal handle for ease of handling. The hook is used to catch the thread and create stitches on the fabric.
- **Handling:** Hold the Aari needle firmly but gently, with your dominant hand gripping the handle and your non-dominant hand supporting the fabric. Ensure that the hook is facing towards you to catch the thread effectively.
- **Maintenance:** Keep the Aari needle clean and free from rust by wiping it with a dry cloth after each use. Store it in a dry place to prevent corrosion. If the needle becomes dull or bent, replace it with a new one for optimal stitching performance.

2. Basic Stitching Techniques:

- **Chain Stitch:** Start by bringing the needle up through the fabric, then loop the thread under the needle's hook and pull it through to create a loop. Continue this process to form a chain-like line of stitches.
- **Stem Stitch:** Bring the needle up through the fabric at the starting point, then insert it back into the fabric a short distance away. Instead of pulling the needle all the way through, bring it up halfway through the previous stitch, creating a twisted effect. Repeat this process to form a continuous line of stitches.
- **Satin Stitch:** This stitch is used to fill in shapes or areas with smooth, satin-like stitches. Start by outlining the shape with a stem stitch or backstitch, then fill it in by stitching parallel lines close together until the area is covered completely.

3. Hands-on Practice: Basic Stitching Exercises:

- **Chain Stitch Exercise:** Practice creating chain stitches on a piece of fabric, focusing on maintaining consistent tension and spacing between stitches. Experiment with different thread thicknesses and tension levels to achieve varying effects.
- **Stem Stitch Exercise:** Practice stitching straight lines and curves using the stem stitch technique. Focus on keeping the stitches even and smooth, adjusting the angle of the needle as needed to follow the desired path.
- **Satin Stitch Exercise:** Practice filling in simple shapes with satin stitches, focusing on keeping the stitches close together and covering the entire area evenly. Experiment with different stitch lengths and angles to achieve different textures and effects.

By mastering the Aari needle and basic stitching techniques through hands-on practice, artisans can lay a strong foundation for creating intricate and beautiful Maggam work designs. Regular practice and experimentation will help refine skills and unleash creativity in embroidery projects.

4. Traditional Motifs and Patterns • Exploration of traditional Maggam Work motifs: flowers, paisleys, peacocks, etc. • Introduction to pattern transfer methods: tracing, carbon paper, etc. • Hands-on practice: Creating traditional motifs

Traditional Maggam work motifs encompass a rich array of designs inspired by nature, mythology, and cultural symbolism. Here's a guide to exploring these motifs, transferring patterns, and hands-on practice:

1. Exploration of Traditional Maggam Work Motifs:

- **Flowers:** Flowers are one of the most common motifs in Maggam work, symbolizing beauty, fertility, and prosperity. Traditional floral designs often include roses, lotuses, jasmine, and marigolds, each with its own significance and symbolism.
- **Paisleys:** Paisley motifs, also known as "mango motifs," are popular in Indian embroidery, representing abundance, fertility, and eternity. These curved, teardrop-shaped designs are often intricately embellished with fine details and geometric patterns.
- **Peacocks:** Peacocks symbolize grace, beauty, and immortality in Indian culture. Traditional Maggam work often features peacock motifs with elaborate feather designs, intricate detailing, and vibrant colors.
- **Other Motifs:** Traditional Maggam work motifs may also include religious symbols, geometric patterns, animals, birds, and celestial elements, each with its own cultural significance and symbolism.

2. Introduction to Pattern Transfer Methods:

- **Tracing:** One common method of transferring patterns onto fabric is by tracing. Place the design template or pattern paper on top of the fabric and trace the outline using a pencil or water-soluble pen. This method allows for precise transfer of intricate designs onto the fabric.
- **Carbon Paper:** Another method involves placing carbon paper between the design template and the fabric, then tracing over the design with a stylus or ballpoint pen.

The pressure applied transfers the carbon onto the fabric, leaving behind a faint outline of the design.

3. Hands-on Practice: Creating Traditional Motifs:

- Choose a traditional motif such as a flower, paisley, or peacock to practice.
- Select a pattern template or draw your own design on a piece of paper.
- Use the chosen pattern transfer method to transfer the design onto the fabric.
- Practice stitching the motif using basic embroidery stitches such as chain stitch, stem stitch, satin stitch, and others as needed to fill in details and add texture.
- Experiment with different thread colors, textures, and embellishments to enhance the beauty of the motif.

By exploring traditional Maggam work motifs, mastering pattern transfer methods, and engaging in hands-on practice, artisans can develop their skills and creativity in creating stunning embroidery designs rich in cultural heritage and symbolism. Regular practice and experimentation will help refine techniques and inspire unique interpretations of traditional motifs.

5. Advanced Stitching Techniques • Advanced stitches and embellishments: zardosi, beadwork, sequins, etc. • Techniques for adding dimension and texture to embroidery • Hands-on practice: Advanced stitching techniques

Advanced stitching techniques in Maggam work elevate the intricacy and beauty of embroidery, adding dimension, texture, and richness to the designs. Here's a guide to exploring these techniques and engaging in hands-on practice:

1. Advanced Stitches and Embellishments:

- **Zardosi Embroidery:** Zardosi is a traditional Indian embroidery technique that involves using metallic threads, usually made of gold or silver, to create intricate designs. Artisans couch the metallic threads onto the fabric using a fine needle, often embellishing them with beads, pearls, and sequins for added opulence.
- **Beadwork:** Beadwork involves stitching beads onto the fabric to create decorative patterns, textures, and accents. Beads of various shapes, sizes, and materials, such as glass, metal, and plastic, can be used to embellish the embroidery and add shimmer and sparkle to the design.

- Sequins: Sequins are small, shiny disc-shaped embellishments that are stitched onto the fabric to create eye-catching accents and highlights. They come in various colors, sizes, and finishes, such as metallic, matte, and iridescent, allowing artisans to create a range of effects and textures.

2. Techniques for Adding Dimension and Texture to Embroidery:

- Padding: Padding involves adding layers of padding material, such as felt or cotton, underneath the embroidery stitches to create raised areas and add dimension to the design. Padding is commonly used in floral motifs and other intricate designs to enhance their three-dimensional effect.
- Layering: Layering involves stacking different stitches, materials, and embellishments on top of each other to create depth, texture, and visual interest. By layering stitches and embellishments strategically, artisans can achieve a more dynamic and intricate look in their embroidery.
- Texture Stitches: Experiment with texture stitches such as French knots, bullion knots, and woven picots to add tactile interest and depth to the embroidery. These stitches create raised surfaces, loops, and knots that enhance the overall texture and richness of the design.

3. Hands-on Practice: Advanced Stitching Techniques:

- Choose an advanced stitching technique such as Zardosi embroidery, beadwork, or sequin embellishment to practice.
- Select a design or motif that incorporates the chosen technique and transfer it onto the fabric using the appropriate method.
- Practice stitching the design using the advanced technique, paying attention to detail, tension, and placement of stitches and embellishments.
- Experiment with different materials, colors, and textures to create unique effects and accents in the embroidery.
- Practice layering stitches and embellishments to add dimension and texture to the design, refining your skills through experimentation and repetition.

By mastering advanced stitching techniques and exploring methods for adding dimension and texture to embroidery, artisans can elevate their Maggam work to new heights of creativity and craftsmanship. Regular practice and experimentation will help refine skills and inspire innovative interpretations of traditional embroidery techniques.

6. Color Theory and Thread Selection • Understanding color theory and its application in Maggam Work • Choosing suitable threads and color combinations for embroidery • Hands-on practice: Thread selection exercises

Understanding color theory and selecting appropriate threads are essential aspects of Maggam work, influencing the visual impact and harmony of embroidery designs. Let's explore these topics in detail:

1. Understanding Color Theory and Its Application in Maggam Work:

- Color theory explores how colors interact with each other and how they can be combined to create visually appealing compositions. It encompasses concepts such as color harmony, contrast, temperature, and saturation.
- In Maggam work, color theory guides the selection of thread colors and combinations to enhance the beauty and impact of the embroidery. By understanding color harmonies such as complementary, analogous, and triadic color schemes, artisans can create designs that are visually balanced and aesthetically pleasing.
- Consider the cultural significance and symbolism of colors in Maggam work. For example, red symbolizes passion and prosperity, while blue represents tranquility and spirituality. Understanding these associations can inform color choices and add depth to the embroidery's meaning.

2. Choosing Suitable Threads and Color Combinations for Embroidery:

- Select threads that are appropriate for the fabric and design of the embroidery. Consider factors such as thread thickness, texture, and sheen, as well as the desired effect of the embroidery.
- Experiment with different thread types, such as silk, cotton, metallic, and synthetic threads, to achieve various textures and effects in the embroidery.
- Pay attention to color combinations and contrasts to create visual interest and impact in the design. Use color wheels and swatches to explore different color harmonies and combinations before finalizing thread selections.

3. Hands-on Practice: Thread Selection Exercises:

- Gather a variety of thread samples in different colors, textures, and types.
- Select a design or motif to embroider and choose a color palette that complements the design.

- Experiment with thread combinations and color placements on a sample piece of fabric. Practice stitching small sections of the design using different thread colors and combinations to see how they interact with each other.
- Assess the visual impact and harmony of each combination, considering factors such as color balance, contrast, and saturation.
- Reflect on the results of your thread selection exercises and make adjustments as needed to achieve the desired aesthetic in your embroidery designs.

By understanding color theory principles and practicing thread selection exercises, artisans can enhance their ability to create visually stunning and harmonious Maggam work designs. Regular experimentation and exploration of color combinations will lead to greater confidence and creativity in thread selection for embroidery projects.

7. Embroidery Borders and Edgings • Techniques for creating decorative borders and edgings • Introduction to border motifs and patterns • Hands-on practice: Creating border designs

Creating decorative borders and edgings adds a finishing touch to Maggam work, enhancing the overall beauty and elegance of the embroidery. Here's a guide to techniques, motifs, and hands-on practice for creating embroidery borders and edgings:

1. Techniques for Creating Decorative Borders and Edgings:

- **Couching:** Couching involves stitching down decorative threads or cords onto the fabric surface using small stitches. This technique is commonly used to create raised borders and outlines in Maggam work.
- **Cutwork:** Cutwork involves cutting away portions of the fabric to create openwork or lace-like patterns along the edges. After cutting the fabric, the raw edges are typically finished with stitching or embellishments to prevent fraying.
- **Picot Edging:** Picot edging involves creating small loops or scallops along the fabric edge using a combination of stitches such as buttonhole stitch or blanket stitch. This technique adds a decorative border with a delicate and textured appearance.
- **Bullion Edging:** Bullion edging involves stitching bullion knots or coils along the fabric edge to create a raised, ropelike border. This technique adds dimension and texture to the embroidery, making it visually appealing.

2. Introduction to Border Motifs and Patterns:

- Traditional border motifs in Maggam work often include floral patterns, geometric designs, paisleys, vines, and meandering motifs. These motifs are typically arranged in repeating patterns along the fabric edge to create a cohesive border design.
- Border patterns may vary in complexity and style, ranging from simple, repetitive motifs to elaborate, multi-layered designs. Experiment with different motifs, spacing, and arrangements to create unique border designs that complement your embroidery projects.

3. Hands-on Practice: Creating Border Designs:

- Choose a border motif or pattern to practice, such as a floral vine, geometric border, or paisley design.
- Transfer the border design onto a piece of fabric using a pattern transfer method such as tracing or carbon paper.
- Practice stitching the border design using the chosen technique, such as couching, cutwork, picot edging, or bullion edging. Pay attention to detail, tension, and spacing to ensure even and consistent results.
- Experiment with different thread colors, textures, and embellishments to enhance the beauty and richness of the border design.
- Practice stitching border designs on sample pieces of fabric to refine your skills and explore variations in motifs, stitches, and techniques.

By mastering techniques for creating decorative borders and edgings, exploring border motifs and patterns, and engaging in hands-on practice, artisans can add a distinctive and elegant finish to their Maggam work projects. Regular experimentation and practice will lead to greater proficiency and creativity in creating stunning embroidery borders and edgings.

8. Blouse and Saree Embroidery • Techniques for embroidering blouses and sarees: neckline, sleeves, pallu, etc. • Hands-on practice: Embroidering blouse and saree designs

Embroidering blouses and sarees requires attention to detail and an understanding of the garment's structure and design. Here's a guide to techniques and hands-on practice for embroidering blouse and saree designs:

1. Techniques for Embroidering Blouses and Sarees:

- Neckline Embroidery: Embroidering the neckline of a blouse or saree involves delicately stitching intricate designs around the neckline area. Common techniques include using floral motifs, paisleys, or geometric patterns to embellish the neckline.

- **Sleeve Embroidery:** Sleeves offer ample space for embroidery, allowing artisans to showcase elaborate designs and motifs. Techniques such as border embroidery, all-over patterns, or motif clusters can be used to decorate blouse sleeves or saree sleeves.
- **Pallu Embroidery:** The pallu, or loose end of the saree, is a focal point for embroidery. Artisans often embroider intricate designs, motifs, or borders along the pallu to add elegance and beauty to the saree. Techniques such as panel embroidery, all-over motifs, or border embellishments can be used to adorn the pallu.
- **Placement Considerations:** When embroidering blouses and sarees, consider the garment's design elements, such as seams, darts, and pleats, to ensure that the embroidery enhances the overall look without interfering with the garment's structure or fit.

2. Hands-on Practice: Embroidering Blouse and Saree Designs:

- Select a blouse or saree design to embroider, taking into account the garment's style, fabric, and embellishment preferences.
- Transfer the chosen design onto the blouse or saree fabric using a pattern transfer method such as tracing or carbon paper.
- Begin embroidering the selected areas, such as the neckline, sleeves, or pallu, using appropriate embroidery techniques and stitches.
- Pay attention to detail, tension, and spacing to ensure precise and even stitches throughout the embroidery process.
- Experiment with thread colors, textures, and embellishments to create unique and visually appealing designs that complement the garment's aesthetics.
- Take your time and work systematically, focusing on one area at a time to ensure consistent quality and craftsmanship.
- Regularly step back and assess your progress, making adjustments as needed to achieve the desired look and balance in the embroidery design.

By mastering techniques for embroidering blouses and sarees and engaging in hands-on practice, artisans can create stunning and personalized garments that showcase their skills and creativity. Regular practice and experimentation will lead to greater proficiency and confidence in embroidering diverse blouse and saree designs.

9. Contemporary Applications of Maggam Work • Exploring contemporary trends and applications of Maggam embroidery • Techniques for incorporating Maggam Work into

modern clothing and accessories • Hands-on practice: Creating contemporary Maggam Work designs

Exploring contemporary applications of Maggam work opens up a world of creative possibilities, blending traditional embroidery techniques with modern aesthetics. Here's a guide to contemporary trends, techniques, and hands-on practice for incorporating Maggam work into modern clothing and accessories:

1. Exploring Contemporary Trends and Applications of Maggam Embroidery:

- **Fusion Fashion:** Contemporary designers often integrate Maggam work into fusion wear, combining traditional Indian embroidery with modern silhouettes and fabrics. This blending of styles creates unique and eclectic pieces that appeal to a diverse range of fashion sensibilities.
- **Bridal Couture:** Maggam work continues to be a popular choice for bridal wear, with designers incorporating elaborate embroidery designs into bridal lehengas, sarees, and gowns. Modern brides seek out innovative ways to personalize their wedding attire with intricate Maggam work embellishments.
- **High Fashion:** Maggam embroidery has also made its mark in the world of high fashion, with designers showcasing elaborate and avant-garde designs on the runway. Maggam work adds a touch of luxury and craftsmanship to couture garments, elevating them to wearable works of art.

2. Techniques for Incorporating Maggam Work into Modern Clothing and Accessories:

- **Minimalist Embroidery:** In contemporary fashion, less is often more. Artisans can use Maggam work to create subtle yet impactful embellishments, such as delicate motifs or intricate borders, on modern clothing and accessories.
- **Mixed Media:** Experiment with combining Maggam work with other embroidery techniques, such as machine embroidery, appliqué, or patchwork, to create dynamic and multi-dimensional designs.
- **Customization:** Maggam work offers endless opportunities for customization, allowing individuals to add their personal touch to clothing and accessories. Explore innovative ways to incorporate initials, monograms, or personalized motifs into Maggam embroidery designs.

3. Hands-on Practice: Creating Contemporary Maggam Work Designs:

- Choose a contemporary clothing or accessory item to embellish with Maggam work, such as a denim jacket, clutch purse, or modern kurta.
- Experiment with modern motifs, geometric patterns, or abstract designs to create contemporary Maggam work designs that reflect your personal style and aesthetic.
- Transfer the chosen design onto the fabric or accessory using a pattern transfer method such as tracing or carbon paper.
- Practice stitching the design using traditional Maggam work techniques, adapting them to suit the modern context and style of the garment or accessory.
- Experiment with unconventional materials, thread colors, and embellishments to add a contemporary twist to your Maggam work designs.
- Step back and assess your work regularly, making adjustments as needed to achieve the desired look and feel of the contemporary Maggam work design.

By exploring contemporary trends, techniques, and hands-on practice, artisans can infuse Maggam work with modern flair and creativity, keeping this timeless embroidery tradition relevant and exciting in today's fashion landscape. Regular experimentation and innovation will lead to the development of unique and captivating contemporary Maggam work designs.

10. Project Execution and Presentation • Planning and executing Maggam Work projects •

Project development: from concept to completion • Final presentation of student projects

Planning and executing Maggam work projects require careful consideration of design, materials, techniques, and presentation. Here's a guide to project execution and presentation, from planning to final showcase:

1. Planning and Executing Maggam Work Projects:

- **Define Project Objectives:** Start by clarifying the goals and objectives of the Maggam work project. Consider factors such as the purpose of the project, target audience, timeline, and budget.
- **Research and Inspiration:** Conduct research to gather inspiration, reference materials, and design ideas for the project. Explore traditional motifs, contemporary trends, and innovative techniques to inform your design concept.

- **Design Development:** Develop a design concept for the Maggam work project, incorporating elements such as motifs, patterns, colors, and placement. Sketch out rough designs and explore variations before finalizing the concept.
- **Material and Equipment Selection:** Choose suitable materials, threads, embellishments, and tools based on the project requirements and design concept. Ensure that you have all the necessary equipment and supplies before starting the embroidery work.
- **Project Timeline and Milestones:** Create a project timeline with key milestones and deadlines for each phase of the project, from design development to completion. Break down the embroidery work into manageable tasks and allocate time for practice, experimentation, and refinement.

2. Project Development: From Concept to Completion:

- **Embroidery Work:** Begin the embroidery work according to the design concept and project plan. Follow established techniques and practices to execute the embroidery with precision and attention to detail.
- **Iterative Process:** As you progress through the project, regularly assess your work and make adjustments as needed to achieve the desired results. Experiment with different stitches, thread colors, and techniques to enhance the beauty and impact of the embroidery.
- **Troubleshooting:** Address any challenges or issues that arise during the embroidery process, such as tension problems, thread breakage, or design errors. Seek guidance from experienced embroiderers or instructors if needed to overcome obstacles and ensure the success of the project.
- **Final Touches:** Once the embroidery work is complete, carefully inspect the finished project for any imperfections or flaws. Make any final adjustments or enhancements to ensure that the project meets your standards of quality and craftsmanship.

3. Final Presentation of Student Projects:

- **Showcase Preparation:** Prepare your Maggam work project for presentation by carefully mounting or framing the embroidery on a suitable backing material. Ensure that the presentation is clean, professional, and visually appealing.
- **Documentation:** Document the process and development of your Maggam work project through photographs, sketches, and written descriptions. Include details such as design inspiration, materials used, techniques employed, and challenges faced.

- **Presentation Event:** Present your Maggam work project at a final presentation event, such as an exhibition, showcase, or portfolio review. Be prepared to discuss your project with others, sharing insights into your creative process, technical skills, and artistic vision.
- **Reflection and Feedback:** Reflect on your Maggam work project and the journey of its creation, considering what you have learned, achieved, and discovered along the way. Seek feedback from peers, instructors, and industry professionals to gain valuable insights and perspectives for future projects.

By planning and executing Maggam work projects with care and attention to detail, students can develop their skills, express their creativity, and produce stunning embroidery pieces that showcase their talent and dedication. Presentation of the final projects provides an opportunity for students to share their work with others, celebrate their accomplishments, and continue their journey of learning and growth in the field of Maggam work.





**Annavaram Satyavathi Devi
GOVERNMENT DEGREE COLLEGE FOR WOMEN (AUTONOMOUS), KAKINADA**

(Under Jurisdiction of Adikavi Nannaya University, Rajamahendravaram)

Re-accredited by NAAC with B Grade

CERTIFICATE

This is to certify that Miss. G. Devi Sni.....of
Bsc Zoology Class successfully completed. Certificate Course in
“Maggam Work” held from 09 September 2023 to 09 October 2023 conducted by
Department of Home Science, A.S.D. Government Degree College for Women
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DEPARTMENT OF HOME SCIENCE

MAGGAM WORK.

Department of Home Science లో మూడు Certificate Course లో భాగంగా Step by Step maggam work కి క్రింది విధంగా కేటగిరించారు.

ఈ క్రింద ఉన్న భాగంగా నేను మళ్లీ వరకు గురించి రుచుకున్నాను. మేడం ఈ క్రింద చాలా బాగా నచ్చింది. Loading మిగిలిన నాకు నచ్చిన విధంగా దీని కేటగిరి చేసే వాడు నాకు అందంగా ఉట్టినది. వివిధ రకాలైన నాణ్యత, వేలం లోని వివిధ రకాలైన మరియు Beads ని ఎలా ఉట్టించాలో తెలుసుకున్నాను.

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